

SANE, PRETTY MODES

Much to Commend in the Spring Frocks.

FIGURE OF NATURAL LINES

The Best Model Gowns Both Wearable and Picturesque.

French Ideas Tried in Paris, but Shunned by Conservative Women—Problems of the Figure Small Hips Essential to the Best Results With the Spring Fashions—Frocks Showing Both Elegance and Simplicity—Black and White Effects Multiply—Touches of Color in Trimming—Tub Gowns—Frocks That Can Be Made at Home.

The winter has brought forth an unusual number of fashion whimsies and Paris has been revelling in extreme and audacious modes, although of course even in Paris the great conservative majority has insisted upon modified and rational versions of the new ideas. It is the exceptional woman who has



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her tight skirt cut up in front or on the sides to show her ankles, who leaves off corsets altogether and goes in for filmy robes and draperies of types purely classic, as classic was understood under the First Empire and the Directory; who covets and copies Turkish trousers and wears toques and hats which oblit-



WHITE MELL.

erate all of her face except nose and chin, but all of these things have been done by some women during the last season, and the writers who furnish dithyrambic descriptions of costumes for the Parisian journals have had enough spectacular material to give their fervid enthusiasm and winged fancy ample scope.

The picturesque elements of the prevailing modes, when handled with a



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A GREEK GOWN OF WHITE CHIFFON WITH GOLD EMBROIDERY AND A PEASANT GOWN OF WHITE NET WITH A BROCADE BODICE.

nice sense of the appropriate and becoming, are delightful and welcome; and, whether because American women are more conservative than the Parisian or because American importers are averse to taking long chances, people see little of the very extreme modes here. Extravagant fancies exploited in cheap models are taken up quickly and travestied by the class that is determined to be stylish and considers nothing stylish that does not shriek at passers-by; but, on the whole, the models shown in the best shops are as wearable as they are picturesque, and the great French makers keep on sending over rational and possible models in a most reassuring way.

To study the pages of one of the ultra exclusive French fashion magazines for which Drian and artists of his class make the illustrations is to wonder whether a decadent classicism in dress is really here; for the artist has been unable to resist emphasizing the flowing lines of uncorseted figures swathed in clinging folds of chiffon and lace and supple silks. But when one finds an Empire frock or modernized classic frock on Fifth avenue, or wherever importers and fashionable dressmakers hold forth, one realizes that the women, or at least American women, are only mad "when the wind is nor-nor-west." When the wind is southerly they can discriminate between freakishness and beauty.

The fashionable figure is more supple than it once was. That is something to be thankful for. The stout woman stuffs boarded up in straight front corsets, which make of her figure something with little resemblance to nature's original design is still to be seen, but she is not in

the fashion so far as figures are concerned, and the corset makers are gradually changing their ideals and methods and coaxing or bullying their customers into a corresponding change. Women are still to be of the straight front type, though some of those French fashion illustrations do suggest slightly, in silhouette, the gentle ladies of Ghirlandajo and Botticelli who could by no means be grouped with straight fronts, but they are not to slope backward.

The front line is really to be straight, and the waist is to have very nearly, if not quite, its natural size, which decreases the emphasis of the hip curves, and the hips—well, one does away with their redundancy if possible; if not, one does all one can to diminish their apparent size. An artist could never accomplish much in this direction. The bust should be rather high and not very full, and the general impression given throughout the whole figure should be that of ease and freedom, a result which may be obtained through unboned corsets or elastic inserts in the corsets and clever corset lines without going to the extreme of eliminating the corset altogether.

As matter of fact the modish figure of the moment is sanely natural, though some of the clothes draped over it distort it and make it seem absurd, and the woman

who can't or won't reduce her hips will find the prescribed lines trying.

The short waisted effects, for example, are distressing in connection with large hips, and a truly Empire waist line is charming only when the skirt below falls in comparatively straight and narrow lines. To be sure many of the slightly shortened waists are combined with skirts cut rather plainly and showing at least a suggestion of curve at the normal waist line and over the hips; but even these are far better in effect if the hips are not prominent.

Much brisk walking and a considerable amount of stair climbing, done in the correct way, with a rational diet, will help on the work of reduction, and the prescription is recommended to those riders in limousines and dwellers in apartments and customers of fashionable restaurants who later on will lament because they cannot wear some of the most charming spring and summer frocks or will wear the frocks and let the onlookers do the lamenting.

The two models pictured in the central group were the cue for all this homily. Three women looked at them. One was

an artist, and she murmured, "Lovely." One was a slim, pretty girl, and she exclaimed, "How perfectly adorable!" One was a middle aged, stout woman refusing to grow old, and she groaned, "Simply impossible!" And then you are—

It's all in the point of view—and the hip size. Considered just as frocks the two models certainly merited the artist's verdict. Here are two picturesque frocks which stop on the hither side of the bizarre and are original rather than spectacular. One is on much modified Greek lines and is of a graceful simplicity, with its tunic of white chiffon shaped slightly to the figure curves instead of being loosely draped, like so many of the more radically classic models.

The Greek key design in gold embroidery bordering the tunic, the gold tassels and the gold cord loosely knotted below the normal waist line in front are the only touches of trimming, and the straight clinging under robe is of the softest white satin.

It would be hard to find elegant and artistic simplicity carried further than this, and the model would be more gen-

erally becoming than some of the equally simple and charming frocks of very short Empire waist line.

The second sketch shows a model on the peasant lines which have so influenced French modes during the last year or two, and in addition to the familiar peasant sleeve and chemise it has the peasant girdle used in many places throughout Europe, though the inspiration for this one model is supposed to be Russian.

The fine white net of the frock is embroidered in white soutache on skirt and sleeves and there are narrow borders of black edging the soutache bands, but the laced girdle is of broadie in rich colors, with lacing of black. One can imagine this model developed delightfully in various summer materials, and the heavy Russian or antique lace would substitute satisfactorily for the soutache.

The dressmakers already have in hand

of bias pipings in the black and white stripes.

Touches of color in trimming may be very effectively achieved by some such use of white and colored material in bands or pipings if one is not averse enough to see such possibilities, and the expense of such trimming is, of course, very slight.

It certainly seems as though every one should be able to have a supply of attractive tub frocks this year, for never were the inexpensive cotton stuffs prettier and there are innumerable models both charming and simple. Each year brings better values in the tub frock of this type and there are makers who specialize in well made but severely simple frocks of gingham, dimity, lawn, linen, etc., at very reasonable prices and find that the bulk of their trade effects the small margin of profit. Even in the larger shops the demand for frocks of this class is being recognized and the tub model loaded with cheap trimming plays a conspicuous rôle among ready-made garments than it once did.

Mention has been made of the charm of the new dimities, but these materials deserve frequent mention; for in color and design they are prettier than they ever were before. The same may be said of the gingham and even the percales, usually regarded as practical and serviceable rather than chic, have taken on such distinctness of color and design that they subject most desirable summer frocks for hard wear.

In all white cottons and linens the variety is bewildering and one may find something likable in any weight from sheerest mull or voile to linen and almost any price.

The embroidered swisses demand admiration as do many of the striped and barred and dotted batistes and fine lawns, and there is an enormous demand for the fine cotton voiles and tulle which are perhaps better adapted to the present frock lines than any of the crisp lingerie materials.

The modish skirt in a crisp material presents difficulties which are in most cases surmounted by making the upper part of the skirt plain, save for groups of plaits in middle front and back and adding a deeply plaited flat flounce or plait,



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quantities of one piece trotting frocks in silk which will give service under coats now if needed, and will be ready for warm spring days. Some of these are in figured foulards, but the best looking so far seem to be in the plain dark silks of the crepe or dull satin order.

A smart little black frock of this kind, finishing at the throat line with only a little detachable collar of net lace or lingerie, showing above the black or made with a Dutch or other turndown collar, and a general air of tailored simplicity will be an exceedingly practical and comfortable asset for spring and summer, and a coat to match will make the frock still more useful. There are many coat and skirt suits of black satin or satin crepe in making too, with a fair sprinkling of similar suits in very dark blues and browns.

The black and white models multiply so that the combination bids fair to be as popular in the spring and summer as it has been during the winter, only in most of the summer frocks the white naturally predominates, the black being the relieving color. There are some very good looking black and white foulards and among the tub frocks one finds numerous sheer white materials embroidered, figured or bordered in black.

Some of the prettiest things of this kind are in fine white cotton voile or marquisette effectively embroidered in black, but there are simple French lawn and linen tub frocks whose note of black is cleverly introduced through the use of white and black material as trimmings. For example, one smart looking but extremely simple one piece morning frock of white linen was trimmed in both white material with a black wafer dot and in fine black and white stripe. A narrow band of the dotted material showing just one row of the black dots was stitched flatly along the middle of a wider band of the plain white material, which was bordered by the narrowest

slightly shaped flounce below a trimming band, or by making the skirt plain with inset or applied trimming bands to soften the plainness. This latter method is of course, practical only where the material has considerable firmness and body. The more sheer stuffs demand plaits or tucks if crisp, and if soft, can of course be fully gathered where fullness is needed. Striped voiles and other striped materials trimmed almost entirely by using the stripes transversely are liked by the designers and some good models illustrating this treatment of striped stuffs are shown in cottons, linens, light weight wools and silks.

One of the small sketches reproduces a frock of blue and white striped cotton.

Continued on Fifth Page.

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In addition to the foreign models, there is a variety of clever adaptations from recently-imported designs in both Tailor-made Suits and Gowns.

The same note of distinctiveness is apparent in the many new effects shown in

Blouses, Over-blouses, Tailored Waists and Millinery

—the exhibit as a whole giving an excellent idea of the styles and materials which will find favor with discerning women during the approaching Spring

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SPECIAL NOTICES.

Duts New Life In Hair and Scalp

(From the Fashion Review.)

The old disagreeable method of washing the scalp is giving way to dry shampooing, which is easier and quicker, equally as cleansing and does not leave the scalp dry and hard or make the hair brittle or stringy. The dry shampoo promotes a healthy, vigorous condition and gives the hair a bright, glossy and fluffy appearance.

An excellent dry shampoo can be made by mixing 4 ounces of orris root with 4 ounces of theriac. Once a week sprinkle a little of this mixture on the head, then brush out carefully and it will remove dust and excess oil. If the scalp is dry and scaly, a few treatments will make it soft and healthy.

This worth trying if you want fluffy, luxuriant hair, or care to avoid the danger of catching cold that one is exposed to when taking an ordinary wet shampoo. Then, too, theriac is said to be a genuine hair grower.

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